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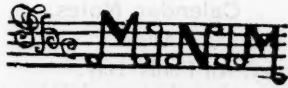
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Contents.

	PAGE.
New Music	84
Portrait of Miss Emily Foxcroft	85
Queen Victoria	87
Calendar Notes—Gold Dust	88
Editorial—Rohan Clensy	89
A New Composer: Mr. Albert Mallinson	91
Musical History (Part XII.)—The Great Composers (Haydn), by FRANK MERRICK, Mus. Doc.	93
Notes, Musical and Otherwise, by Omar	96
Academical	98
The Scale of C	100
Depression in the Musical Profession	101
Miss Emily Foxcroft—The Dramatic Tide	102
Advice to Young Organists on Wholesome and Unwholesome Ambition	103
Amusing Comparisons	104
The Annual Conference of the Incorporated Society of Musicians	105
Obituary	106
Odd Crotchets	107
London and Provincial Notes	109

QUEEN VICTORIA.

BORN, MAY 24TH, 1819; DIED, JANUARY 22ND, 1901.

THE dawn of the New Century was clouded by the death of our beloved and gracious Queen, causing universal sorrow throughout her vast empire. The papers have fully commented on the events of the Great Queen's public and private life. Her name will live for ever.

It is well known that Her Majesty was a great lover of Music, an excellent vocalist and player on instruments, and a friend to musicians. She encouraged, with her patronage, all good musical institutions, and at one time she was a frequent attendant at public concerts and other musical functions. The following interesting notes may be new to our readers:—

“Princess Victoria's mother determined that her daughter should not begin to receive any regular instruction before she had entered her fifth year. In this decision the Duchess of Kent acted on the counsel of her own mother, who advised her ‘not to tease her little puss with learning while she was so young.’ In music the Princess excelled. ‘The dear girl is extremely fond of it,’ her mother wrote, ‘she already fingers the piano with some skill, and has an excellent voice.’ Oratorio and opera were an early and abiding delight.”—*Daily News*.

In the *Sunday Magazine* Mr. F. J. Crowest gives an interesting account of Mendelssohn's visit to Buckingham Palace fifty-eight years ago. “Italy,” which appeared in the great composer's first book of songs, was Her Majesty's favourite, and Mendelssohn states that “she sang it most beautifully in tune, strictly in time, and phrased it charmingly; but where she goes down to D natural, followed by D sharp, she sang both notes D sharp! With this exception it was really delightful, and I have not heard the last long G sung by any amateur with such ease and in such perfect time.” On Mendelssohn on the same occasion, pressing Her Majesty to sing one of his own songs, the Queen said that “if I would give her plenty of help she would willingly do so.” Just as she was about to sing she exclaimed, “But the parrot must go out of the room first, or he will screech louder than I can sing.” “She sang ‘The Pilgrim's Song,’” continues Mendelssohn, “really quite faultless, and with beautiful feeling and expression. I praised her very heartily and with the best conscience in the world, for that phrase near the end having the long-sustained C she sang so well, joining the C to the three following notes—all in one breath, as one rarely hears it done—that it highly amused me that she herself should have spoken about the very long breath it required.” “Oh! if I had not been so frightened!” said the Queen.



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JAMES MUIR, *Secretary.*

Central Office, 32, Maddox Street, London, W.

Telegraphic Address :—"Associa," London.

April, 1901.

Calendar Notes.

APRIL.

1st.—Monday, All Fools' Day.
The Third Number (Volume VIII.) of the New
Edition of *The Minim*, as a Quarterly
Musical Magazine, Review and Register
issued.

7th.—Easter Sunday.

8th.—Bank Holiday.

14th, 21st, 28th.—Sundays.

MAY.

1st.—Wednesday.

5th, 12th, 19th.—Sundays. 26th (Whit-Sunday.)

16th.—Ascension Day.

27th.—Bank Holiday.

JUNE.

1st.—Saturday.

2nd (Trinity Sunday), 9th, 16th, 23rd, 30th.—
Sundays.

JULY.

1st.—Monday.

Number Four (Volume VIII.) of the New Quarterly
Edition of *The Minim* will be published.

Gold Dust.

Fear no man, and do justice to all men.

—O:—

He that is much flattered soon learns to flatter
himself.

—O:—

The mind has a certain vegetative power which
cannot be wholly idle. If it is not laid out and
cultivated into a beautiful garden, it will of itself
shoot up in weeds or flowers of wild growth.

—O:—

Hope is a working man's dream.

—O:—

He who would eat the kernel must not com-
plain of cracking the nut.

—O:—

A moment of time is a monument of mercy.

—O:—

I am not surely always in the wrong ;

'Tis hard if all be false that I advance ;

A fool must now and then be right by chance.

—Cowper.

—O:—

Discretion in speech is more than eloquence.
When you doubt, abstain.—Bacon.

—O:—

A good conscience is the testimony of a goo!
life, and the reward of it.—Seneca.

—O:—

The greatest credit is not due to those who
succeed in all they undertake, but to those who
fail and yet try again.—F. C. B.

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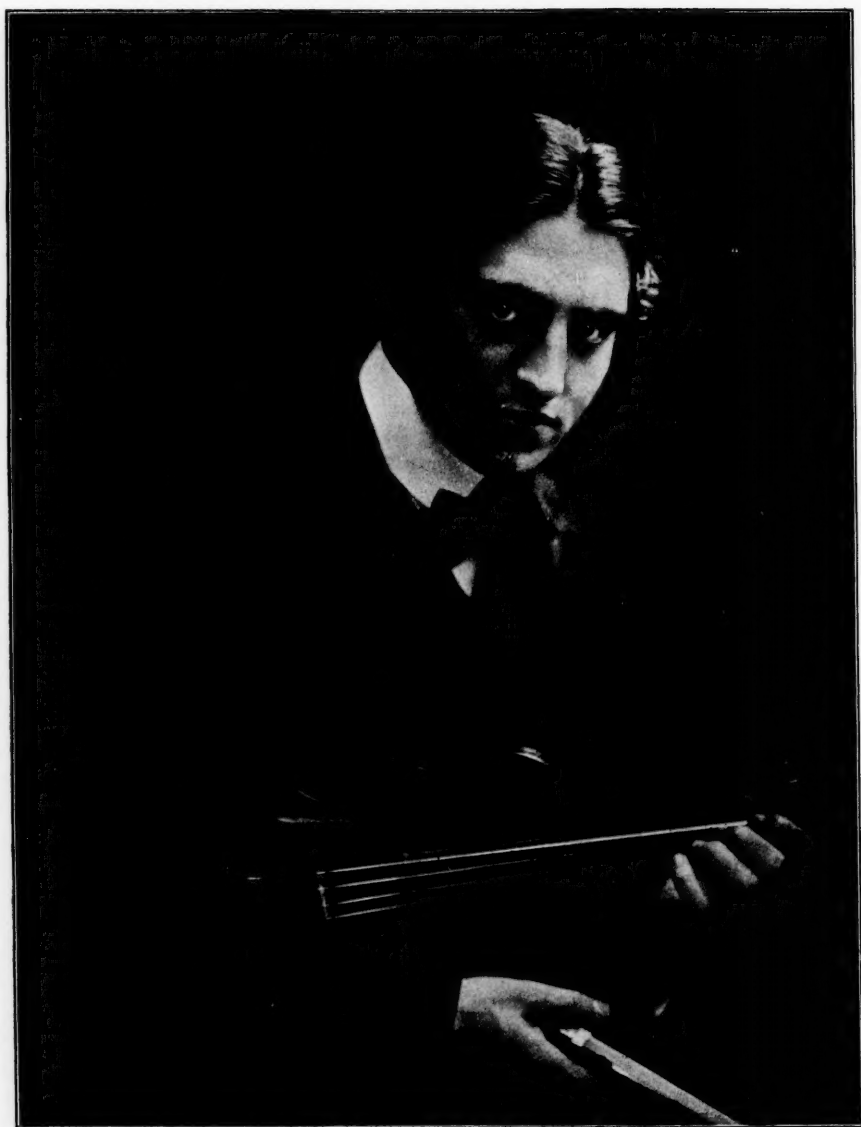


Photo by Histed, 42, Baker Street, W.

ROHAN CLENSY.



Editorial.

We beg to remind our subscribers and readers that *The Minim* is now published quarterly, not monthly, as many assume. We have had a large number of letters since January asking for the monthly issues.

—:o:—

The Annual Subscription is now One Shilling, for which *The Minim* is delivered or sent post free.

—:o:—

Subscriptions become due October 1st each year. This seems to be over looked by a large number of our patrons.

—:o:—

This number of *The Minim* contains a specimen copy of a new Anthem "I am the Bread of Life," composed by J. Sebastian Matthews, organist and choirmaster of St. Stephen's Episcopal Church, Boston, U.S.A., and organist elect of St. Peter's Episcopal Church, Morristown, New Jersey, U.S.A. Copies may be had from our London Agents, or from *The Minim* office, Cheltenham, printed on strong paper, post free, 3d.

—:o:—

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—:o:—

Volume VII. of *The Minim* (1899-1900), bound in cloth 2s. 6d. (Post free 3s.) Address—*Minim* Office, Cheltenham.

Rohan Clensy.

This talented and earnest young violinist is that *rara avis*, a thoroughly musical Irishman. He is Irish in the most attractive sense which the word conveys to enthusiasts, and in addition to his musical gift, has that poetic temperament peculiar to his race. He was originally intended for the stage, as at a very early age he showed great dramatic talent, and vocal ability. His first public appearance was as a singer at the mature age of nine, and so intelligent was his rendering of his songs that a musical acquaintance persuaded his father to put him seriously to the study of the art. His choice was the violin (which he had loved as a plaything when scarcely out of his infancy) and he was accordingly entered as a student at the Royal College of Music. He here obtained many honours and gained the interest of the late Sir George Grove, who predicted for him a brilliant future. On leaving the College he went to Brussels and studied for some years under Ysaye, whose tuition greatly influenced his playing without interfering with his individuality. Subsequently he appeared with great success at many of the leading Continental Cities. Mr. Rohan Clensy has not long returned to England, but he has already established an enviable

reputation amongst those whose opinion he most values, namely musicians. He does not strive after sensations, and although he has played at all our leading Concert Halls he has not gone in for the "puff preliminary." In this respect he is most unlike the ordinary musical artist whose idea is "Advertisement at any price." He puts his art first and desire for publicity last. Mr. Norman Concorde tells a tale of him which is very characteristic. Mr. Clensy's name had been forwarded to a provincial concert-giver with the names of other artists, and it was not considered necessary to state the relative values of the artists. However, the local man brought out his posters with the names of the singers in big letters, and hidden amongst the type Clensy's name was found at last! When the party arrived and Mr. Concorde saw what had been done he was highly indignant and apologised profusely to Mr. Clensy for the foolish mistake. Mr. Clensy only replied, "That does not matter, it won't affect my playing—this is a musical city and my first appearance here, and I shall be glad to have the honest opinion of the people without any bias." The sequel tells how Clensy had the success of the evening, the amiable and overbilled soprano saying to him (after encores and numerous recalls), "I think you had better finish the concert Mr. Clensy."

During the past season Mr. Rohan Clensy has been in great demand at "At Homes" and various social functions, but he does not allow this to interfere with the serious part of his work. He has been several times approached on the subject of a play to be written round him (such as the one now so widely known in connection with the celebrated 'cellist Van Biene), but has so far preferred to remain faithful to concert work. Without doubt he would be most successful in such a play, for there is that something in his playing which invariably appeals to the public, and he is besides possessed of a graceful "stage presence," and considerable good looks. His playing is characterised by all the grace and brilliancy of the Belgian school, and is absolutely free from the objectionable mannerisms which mar the performances of many a good artist. To hear him play is a genuine pleasure, for the listener feels that here is a highly gifted musical nature allied to interpretative ability which will undoubtedly increase with experience of the joys and sorrows of life. A Supplement Portrait is given with this number.

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THE COLLEGE offers a complete course of musical instruction to pupils of both sexes, both professional and amateur, by teachers of the highest eminence in all branches. Pupils sufficiently advanced have the opportunity of putting their knowledge into practice at the Ensemble Classes, the College Concerts, and the annual performance of Opera. The College enjoys a permanent Endowment Fund, from which upwards of sixty-four Scholarships and Exhibitions are founded, which provide free musical education, and in some cases a grant towards maintenance. There are also Council Exhibitions, Prizes, and other advantages, for particulars of which see the Syllabus.

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"I am the Bread of Life."

(ANTHEM.)

St JOHN Chap. VI. Ver. 35.

Music by
J. SEBASTIAN MATTHEWS.

Andante.

SOPRANO. *p* I am....

ALTO. *p* I am....

TENOR. *p* I am....

BASS. *p* I am....

Andante.

ORGAN. *p Sw.*

..... the Bread of Life..... I am..... the Bread of

..... the Bread of Life I am..... the Bread of Life.....

..... the Bread of Life I am..... the Bread of Life.....

..... the Bread of Life I am..... the Bread of Life.....

G!

Life He that com-eth to me shall ne - ver hun - ger, that

..... He that com - eth to me,..... shall ne - ver hun - ger, that

.... He that com - eth to me shall ne - ver hun - ger, that

He that com - eth to me..... shall ne - ver hun - ger, that

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Life He that com-eth to me shall ne - ver hun - ger, that'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

cresc. com-eth to me shall ne - ver hun-ger, shall ne - ver hun-ger.

cresc. com - eth to me shall ne - ver hun - ger, shall ne - ver hun - ger.

cresc. com - eth to me shall ne - ver hun - ger, shall ne - ver hun - ger.

cresc. com - eth to me shall ne - ver hun - ger, shall ne - ver hun - ger.

The second system continues the vocal melody with a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) section. The piano accompaniment also features a crescendo and dynamic markings. The lyrics are repeated across four vocal staves.

I am the Bread of Life.

Minim C9

SOLO TENOR.

He that be - liev - eth on me shall ne - ver ne - ver thirst.....

Sw.

p

FULL.

p

He that be -

pp

.... ne - ver thirst.

FULL.

p

Sw.

Gt

Gt Manual.

2d.

I am the Bread of Life.

Minim C9

Musical score for the hymn "He that believeth on me shall never thirst". The score is written for four parts: Soprano, Alto, Tenor, and Bass, with a Piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "He that believeth on me shall never thirst". The score includes a "FULL." marking and a "f" (forte) dynamic marking. The piano part features a prominent bass line with a 3/4 time signature.

Musical score for "The Lord's Prayer" by Franz Schubert. The score is in G major (one sharp) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in English: "The Lord's Prayer". The vocal parts enter with the lyrics "liev - eth on me shall ne - - ver thirst, never thirst." The piano accompaniment provides harmonic support, including chords and melodic lines. The score includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). The piece concludes with a final chord in the piano part.

I am the Bread of Life.

Minim C9

Musical score for "I am the Bread of Life." The score is written for voice and piano. It consists of two systems of staves. The first system includes a vocal line (Soprano/Alto) and a piano accompaniment (Piano). The second system includes a vocal line (Tenor/Bass) and a piano accompaniment (Piano). The piano part features a Sw. (Soprano) and a Red. (Red) section. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The lyrics are: "I am the Bread of Life." and "I am the Bread of Life."

Vocal parts: Soprano/Alto, Tenor/Bass.

Piano parts: Sw. (Soprano), Red. (Red).

Dynamics: *p*, *mf*.

Lyrics: "I am the Bread of Life."

I am the Bread of Life.

Minim C9

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature is one sharp (F#). The tempo and dynamics markings include *f*, *ff*, *p*, and *slower.*. The lyrics are: "I am the Bread of Life..... The Bread of Life, the the Bread of Life..... Life, the Bread of Life..... I am.... Life, of Life..... I am....".

Second system of the musical score. It continues with the same four staves. The tempo and dynamics markings include *rall.*, *pp*, and *cresc.*. The lyrics are: "Bread of Life..... A - men. the Bread of Life..... A - men. the Bread of Life..... A - men. the Bread of Life..... A - men.".

I am the Bread of Life.

Minim C9

"LORD OF THE BATTLE"

Anthem and March, with stirring Chorus.

WORDS BY

E. AYLMER GOWING.

MUSIC BY

G. B. MARCHISIO.

As sung at many of the leading Churches and Concert Halls.

A MAGNIFICENT VOLUNTARY

Largo.
mf



Arm'd at thy call our own mother-land, 'Gainst ev'ry foe un-daunt-ed we stand.



Far thro' the wide world ech-oes our cry: "For-ward to death or vic-to-



-ry!" Faith-ful to Thee, glad-ly we yield Lives as the seed for Thy



har-vest field. Ours be to bide Fate's mor-tal hour, Thine be to



gath-er the glo-rious flow'r; Lord of the bat-tle, in-to Thy hand,



Give we our souls for dear mo-ther-land: Be it Thy Will that



we live or die, Lead Thou our Eng-land to vic-to-ry!

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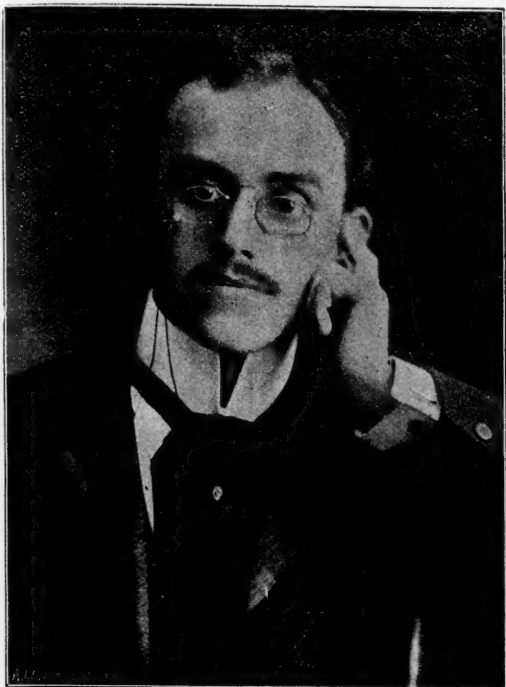
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A New Composer—Mr. Albert Mallinson.

New compositions of merit are always welcome but they are naturally rendered more interesting to English people when the composer is an Englishman, as in the case of Mr. Albert Mallinson. This gifted musician was born at Leeds in 1870, and at the age of 17 occupied three posts simultaneously, being private organist to the Hon. Mrs. Meynell-Ingram, organist of St. Chad's, Leeds, and sub-organist of the Parish Church. Composition early occupied his attention, and before attaining his majority he had produced in Leeds two important works for pianoforte and strings. In 1891, Mr. Mallinson went to Australia, where he married Mme. Anna Steinhauer, the Danish soprano (whose portrait has appeared in one of our numbers). By many of her countrymen this lady is regarded as their finest singer. Among the most successful of his works may be mentioned a setting for solo, chorus and orchestra of Longfellow's "Tegner's Drapa"; a Sonata for violin and pianoforte, and a setting of "The Battle of the Baltic," for solo and male chorus. He is also very widely known as a song-writer, and he has composed over a hundred songs, all of them instinct with individuality and charm, and free from any suspicion of banalité. He is an extremely sensitive and fastidious composer, who,

having something to say, can say it without throwing away all that is called form and inherited ideas of beauty. Many of his songs may be classed among the best of the productions of the Lieder literature. Recently, at the second of Mme. Anna Steinhauer's Recitals, at Steinway Hall, under Mr. Norman-Concorde's management, about twenty of Mr. Mallinson's compositions were submitted. In one-composer's programmes there lurks, as a rule, but little enjoyment for listeners (unless, indeed, the musician exploited be one of the great masters), but in this case the rather daring experiment resulted in complete success, so interesting and well-contrasted were the compositions presented. Such spontaneously charming songs as "Eléanore," "Snowflakes," "Slow, horses, slow," and "Violet," such fresh and glad songs as "The Canadian Hunter's Song," and "Apple-blossom," are rare, and Mr. Albert Mallinson has gone far to remove the reproach that we are an unmusical nation.

MR. CHARLES KNOWLES, Baritone,

Of the Leeds, London, Sheffield and Chester Musical Festivals, Queen's Hall Promenade and Symphony Concerts, Crystal Palace and principal Provincial Concerts. is now booking for next season, and will be pleased to hear from you.

For terms and vacant dates, apply:—

24, Acacia Road, St. John's Wood, London, N.W.

Chester Musical Festival, July 25th, 26th, 27th, 1900.—"Zion's Gade"—The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect.—*Daily Telegraph*, July 26th, 1900.

"In which Mr. Charles Knowles sang the solo part very ably."—*Times*, July 31st, 1900.

"The solitary solo was powerfully sung by Mr. Charles Knowles."—*Yorkshire Post*, July 26th, 1900.

"It is a somewhat trying solo, but in the hands of Mr. Charles Knowles, who made his first appearance at the Chester Festival, it received artistic treatment, and showed his fine voice off to advantage."—*Chester Chronicle*, July 28th, 1900.

"Faust" Berlioz.—"With Mr. Charles Knowles as an unusually powerful Brander."—*Times*, July 31st, 1900.

"Mr. Charles Knowles had in Brander, a peculiarly suited to his powers. In the closing cadence of the burlesque Amen Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27th, 1900.

"Transfiguration of Christ," Perosi.—"The soloists, Mr. Green and Mr. Charles Knowles (upon whom the bulk of the work fell), and Mr. Ditchburn, all did justice to their parts."—*Manchester Guardian*, July 28th, 1900.

NEW MUSIC

Published by *The Minim Company*, Cheltenham.

Song: "The Pathway of Love" (45)—Julia Vickers.

Lied: For the Pianoforte (1s. 6d) Composed by Louise Z. Dugdale, A.Mus., T.C.L.

Allegro Moderato: For Two Violins and Pianoforte (45) Composed by Rose Mesham, A.Mus., T.C.L.

Musical History.

FACTS WORTH KNOWING.

PART XII. THE NINETEENTH CENTURY.

- A.D. 1840.—Harmonium invented and patented by Debain, of Paris.
- A.D. 1841.—Schumann's B flat Symphony (op. 38), Spring, first produced at Leipzig by Mendelssohn.
- A.D. 1841.—The Tonic Sol-Fa movement was established by John Curwen.
- A.D. 1842.—The New York Philharmonic Society founded. The Vienna Philharmonic Society was founded the same year by Otto Nicolai.
- A.D. 1842.—Rubinstein Anton made his first appearance in England as a Pianist. He was born November 30th, 1830, and died November 20th, 1894, at Peterhof, near St. Petersburg.
- A.D. 1843.—The Royal Conservatoire of Music, Leipzig, was founded by Mendelssohn, he being the first Director.
- A.D. 1843.—Wagner's Opera, "The Flying Dutchman," produced at Dresden. Schumann's Cantata, "Paradise and the Peri," produced at Leipzig.
- A.D. 1844.—The *Musical Times* (A. Novello), London monthly musical paper appeared.
- A.D. 1844.—The Bristol Orpheus Glee Society established. Now known as the Royal Orpheus Glee Society. Conductor at the present time (1901) Mr. George Riseley.
- A.D. 1845.—Wagner's Opera, "Tannhäuser," produced at Dresden. First produced in England in 1876.
- A.D. 1845.—Mendelssohn's Violin Concerto first played in public at a Gewandhaus Concert on March 13th, by Fred David.
- A.D. 1845.—The "Musical Union" founded by John Ella, which lasted until 1880. Ella died 1888, at London.
- A.D. 1846.—Mendelssohn's Oratorio, "Elijah," produced at the Birmingham Musical Festival under the direction of the composer.
- A.D. 1847.—Mendelssohn died November 4th, at Leipzig.
- A.D. 1847.—Sims Reeves made his first appearance at Drury Lane as a Tenor singer. He died November 25th, 1900, in his 83rd year.
- A.D. 1848.—The Irish Royal Academy of Music founded at Dublin.
- A.D. 1849.—Chopin died October 17th, at Paris.
- A.D. 1849.—Liszt's Series of Hungarian Rhapsodies begun. In all he wrote fifteen.
- A.D. 1850.—Wagner's Opera, "Lohengrin," produced at Weimar (first performance in England, 1875).

(To be continued.)

The Great Composers.

IN THE FOOTSTEPS OF HAYDN.



FRANZ JOSEPH HAYDN.

The remarkable lead in matters artistic and musical, which was taken by the capital of Austria about the middle of the eighteenth century, has often made subject for speculation as to its cause. If we think, however, of the glorious advance which was made in our own country under the reigns of the two queens, Elizabeth and Victoria, we shall be the more ready to refer the "golden age" of Vienna to the beneficent reign of its beloved Empress, Maria Theresa, who ascended the throne in 1740, and practically ruled the Empire until her death in 1780. Be this as it may, the fortunate city was powerful enough to induce many learned men of different nationalities to make it their home. Of these, the poet Metastasio, was one.

But by no class of men was the magic influence of the old city felt more than by musicians. The veteran Glück, possessed of ample means and a world-wide reputation turned to it in 1779, as an asylum for his declining years. The same kindly office it tendered to the aged Haydn, the greater part of whose life was spent in its neighbourhood. Mozart, the Salzburger, after his many tours as a "wunderkind," made it his abode. Even in far away Bonn, on the Rhineside, the artistic fame of the city was felt to such a degree that the young Beethoven, undeterred by the long journey, set out for the Kaiserstadt in search of fame and fortune.

Happy Vienna! with its musical destinies in the hands of such men, and its needs supplied by their

ready genius. Was a new symphony required? Well, there was the Father of the symphony ready, and Beethoven, who stands even to-day without an equal in this form. Was an opera needed? Mozart was anxiously waiting for the chance to write one. Mozart of "Don Giovanni" and "Figaro" fame! Were songs required? Schubert, Vienna's own offspring, stood ready to offer the fruits of his genius—Schubert, the greatest song writer of all time. Happy Vienna! A dweller in the old city during the short space of thirty years, might have seen and talked with all these men; might have supped with Glück and heard him detail his mighty fight with Piccinni, when all Paris stood round and shouted in exultation or execration as these doughty champions gave and received their mighty blows; might have sat in the corner of the room in Mozart's house in the *Schulerstrasse*, and listened to stringed quartets in which Haydn played the first violin and Mozart the viola; might have met the sunburnt Beethoven singing in the woods that lie at the foot of the Kahlenberg; or like the kind-hearted Spina given the little lad Schubert the music paper he could not afford to buy.

But this good fortune had its responsibilities. Posterity jealously enquires with exacting detail as to how these favours were appreciated, and what treatment was meted out to these masters entrusted to the care of the Viennese. And here we receive an unpleasant surprise. The oft told tale of unappreciated genius comes once more to the fore. We learn of beautiful works treated with neglect and contempt, and of their authors being recompensed with beggarly pittances. The poverty of Schubert was appalling, and the circumstances attending the death and burial of Mozart bring a pang to the heart of any true son of Music. Can we discover any excuse for this state of things? Well, some at any rate. No city in the world could possibly digest the tremendous mass of new music, much of it foreign to any preconceived notions as to what was really beautiful and within the capacity of music to pourtray which was within some seventy years offered to its judgment. When one thinks of Haydn's 118 symphonies, Mozart's 49, and the immortal 9 of Beethoven; then of innumerable duets, trios, quartets, &c., of string instruments—of Schubert's 600 songs; then pianoforte solos of Haydn and Mozart which were soon followed by those of Beethoven, every one a revelation in itself, a series of the most original and varied works ever offered to the public, and making hitherto unknown demands upon the musical perception and technical capabilities of the player.

Besides this there were operas, oratorios, cantatas, masses, church music of all descriptions, and "incidentals" absolutely beyond count. To

these must be added a vast quantity of music that has now passed into oblivion, but which was submitted to the public judgment by other composers. Then, taking into further consideration the much smaller population of Vienna in those days, it will be readily understood that the musical fare presented to that city was utterly beyond its power of absorption. When, in 1788, "Don Giovanni" was produced at Vienna, the Emperor Joseph II. remarked; "The music is divine, perhaps finer than that of 'Figaro,' but it is not meat for my Viennese." To this Mozart made the witty comment: "Then we must give them time to chew it." Very true, only the misfortune was, that time they did not get, but other dishes of the choicest viands were being constantly placed before them for consumption. All this rich fare produced its natural reaction, and when in the twenties the intoxicating strains of the great melodist, Rossini, turned the heads of Europe, Vienna too gladly lent its ear to the bewitching music of the Southerner. For a while even the sun of Beethoven's genius was obscured.

In the stress of this mighty competition two musicians came off badly, viz., Mozart and Schubert. But others, probably through sensible business habits and regular life, managed to accumulate a respectable fortune as well as an undying name in the annals of fame. One of these, whose achievements have placed him in the first rank of the great composers was Franz Joseph Haydn.

Haydn was born in the village of Rohrau, a peaceful little place which lies on the river Leitha, and also on the border line which separates those somewhat ill-yoked kingdoms—Austria and Hungary. The agricultural pursuits of the neighbourhood (for it is quite pastoral), suggested to the father of our composer, Matthias Haydn, the wisdom of settling down after some years of travel, and carrying on the trade of a wheelwright, which had long been the family occupation. Matthias was an industrious man and found time, not only to doctor the conveyances of the district, but to officiate as sacristan and organist of the village church. He became also "judge" of the little neighbourhood, and as he was, in addition, the owner of the house which he built for himself in the Market place, he must have been looked upon as a person of some importance in the little community. These manifold and apparently incongruous occupations did not however keep the good Matthias from observing the charms of Miss Maria Koller, who presided over the dietary dispensations of Count Harrach, whose estate lies close at hand. The master wheelwright, then aged 29, and Maria, aged 21, consummated their happiness at the altar in 1728. Four years later, in the night of March 31st and April 1st, Maria presented her husband with a second son,

destined to be one of the greatest musicians that ever lived. On April 1st the baptism took place, the village miller and his wife standing as god-parents. The little stranger received the royal names of Franz Joseph.

at Hainburg, and two years later, Reuter marched him off to Vienna for a similar office at the Cathedral Church of St. Stephen's. At the age of 17 a broken voice pointed to a dissolution of this tie, and Haydn was cast adrift one Winter evening without



Haydn's Birthplace at Rohrau.

The house at Rohrau remains substantially the same as when first built, but it has twice been thoroughly repaired and quite recently suffered from fire. The view given above is from an old painting. Lovers of the picturesque will note with sorrow the difference presented by the old pictures of the wheelwright's house and that shown by the photograph of to-day. This is principally due to the fact that a paternal government insists that the inflammable thatch must be replaced by the safer but prosaic slate or tile.

It is just two years ago that the fire-fiend selected the old homestead for his night's revel, and in a few hours the thatched and timbered roof were smoking embers. The sturdy walls bravely withstood the onslaught, and three or four rooms were unscathed. Amongst them was the actual birth-room of the composer. This is at the back of the house and now serves the humble needs of a pair of horses. Perhaps the most interesting object is the quaint old stove, around which on Sundays the parents and children sat and sang old country songs. The little Franz-Joseph assisted at these extempore performances, although not six years old. Armed with two sticks, one to represent a bow and the other a violin, the infant added an accompaniment *à la sourdine*. But, although the sweet voice of the mother and the harp accompaniments of the father were the chief factors in the musical effect produced, it was noticed that Joseph's "rhythmic pulsations" were wonderfully accurate and executed with unflinching precision. These and other musical aptitudes sealed the fate of the little lad. His cousin, by name Franck, marched him off as a chorister boy for the church

money, with threadbare garments, and the growing lad's constant companion, an empty stomach. Chance made him meet an acquaintance—a poor barber, Keller. Happy chance, in that he got lodgings and a supper. Unhappy chance, in that it led to his marriage with the barber's daughter.

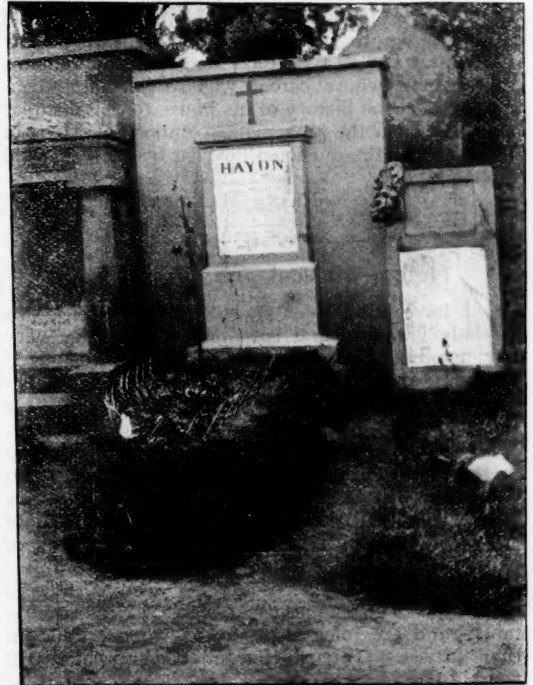
The indomitable industry of the young man soon began to pave the way to independence. Emmanuel Bach for Practice, and Fux for Theory, were his early mentors. The study of the violin was also undertaken, and so Haydn was able to earn enough to live upon by taking first violin parts at church services, now and then presiding at the organ; anon taking a vocal part. In the week he gave lessons in playing and singing. For pieces he often gave out compositions of his own in M.S.; this pleased the pupils. Many of these were handed about and finally got engraved and published. As they cost nothing this pleased the publishers, and finally, as Haydn saw his name *in print* at the foot of these compositions, he was also pleased. It was not good business, but the result came out alright. He became celebrated, and after one or two appointments he entered the service of the Esterhazy's (in his twenty-ninth year) and was duly installed in his office at Eisenstadt. Here, and at the new seat at Esterhaz, Haydn remained for 29 years, entering into his duties as Capellmeister with the utmost ardour, conducting, composing, and directing the little musical world, which there lived to itself. He took full opportunity of the chances thus given for self-improvement, and, as he himself says, experimented and mended until he was complete master of the orchestra. He adds: "cut off from the world I was forced to become

original." He was thus obliged to draw entirely upon his own resources; but these, we know, made up a good bank, and it is unnecessary to add, all the cheques were honoured. All this time his fame was spreading over Europe, and on the death of Prince Nicolas Esterhazy, in 1790, Haydn was invited by Salamon to visit England. His enthusiastic reception in our country, and the liberal recompense given was very gratifying to the composer. The honours showered upon him by England gave him a higher standing than before in his own country, and upon his return to Vienna after his second stay in England in 1794-5, he had, in addition to a good reputation, a well-lined purse, sufficient capital indeed to secure an independence for life. He had previously bought the little house in the Kleine Steingasse, and in 1797 retired there and lived in it until his death.

Great as was his fame he added to it by the composition of the "Creation" (1785-8), which was heard throughout Europe with the greatest delight. The "Seasons," produced two years later, taxed the powers of the aged composer to the utmost, and he began to sink rapidly in strength of mind and body. The fear of poverty (Beethoven's *bête noire* in his latter days) haunted him. Ideas no longer came quickly to him as he pathetically says, he had to seek them. This, to the busy active creator of some 800 compositions, had a most depressing effect. His pupil, Neukomm, once rallying the idler Rossini said, "Whenever I am no longer able to work you can place me between six planks and nail me down, for I shall not desire to have anything more to do with life." Such must have been Haydn's sentiments.

Carpani's account of a visit to Haydn about this time is worth translation. "One finds near the Maria Hilf suburb a small unpaved street, so little frequented that it is grass grown. Towards the middle of this street rises a humble little house all enveloped in silence. You mount a little wooden staircase and you find in the centre of the second room of very modest apartments, an old man sitting peacefully before a desk, so deeply absorbed in the sad thought that life is escaping, that it needs a visitor to recall him to that which *has* been. When he sees anyone enter a happy smile appears upon his lips, a tear trembles in the eye, his face lights up, the voice becomes clear as he speaks of his earlier years, which he remembers more distinctly than those later. You think that the artist still exists, but he soon falls before your eyes into his accustomed state of lethargy and sadness. Truly, to adopt the preacher's thought, the days had come when Haydn had no pleasure in them. One gleam of sunshine illumines these sad scenes. It was Haydn's public farewell. The music lovers of

Vienna resolved to honour their fellow citizen by a performance of the 'Creation.' The aged composer, in spite of his feebleness, desired to be present, and Haydn's entrance was signalled by a salvo of trumpets. The many evidences of admiration and affection drew tears from the kind-hearted old man, and the scene was of so affecting and intense a nature that at the end of the first part it was found advisable to take him home. Amongst the many who pressed forward to bid him adieu was Beethoven, who reverently kissed his hands and forehead. As the carriers of his *fauteuil* reached the door Haydn stopped them, and after bowing to the audience, turned to the orchestra, and in a truly



Haydn's Tomb.

German spirit, with eyes full of tears, raised his hands to heaven to draw down a blessing upon the old companions of his labours and his triumphs."

The house described by Carpani can be seen to day, and the visitor to Vienna should on no account miss it. The rooms occupied by the composer are now devoted to a Haydn Museum. It contains many interesting autographs, medals, pictures, &c., free to inspection for the modest sum of twopence.

Two composers, Haydn and Auber, intense patriots, had the mortification of seeing, in their declining years, their country overrun by a foe and their capital subjected to a terrific bombardment. In May, 1809, Napoleon's warriors took up their position close to Haydn's house and rained shot and shell upon his beloved city. In 1871 the "wheel had come round full circle," and the German soldiers with a furious cannonade struck grief and dismay into the heart of the aged French composer (then 89 years old.)

Haydn did not long survive this shock, and on May 31st, after having lain some days in a state of stupor, passed peacefully away. The political troubles caused a quiet funeral in the Hundsturm Cemetery. His favourite pupil Neukomm, caused a tombstone to be erected on the spot. Some years later Prince Esterhazy removed the remains of the man whose career was so intimately connected with the history of his house to Eisenstadt; and here, near the scenes of so important a part of his life, rests the musician beloved by all—dear old Papa Haydn.

FRANK MERRICK, MUS. DOC.

Notes—Musical and Otherwise.

I have lately been glancing at some criticisms of lady violinists and lady pianists, and in every instance it seems to me that the critics have judged entirely from the male standpoint. I have endeavoured to find a reason for this mental attitude but cannot come to any satisfactory conclusion. We should not think it a compliment to a soprano to say that she sang like a tenor, or to speak of a contralto as having the virility and power of a bass, and yet the critics consider that the highest tribute they can pay a lady instrumentalist is to speak of her "masculine technique," her "virile interpretation," and so forth. No wonder women take a second place in the musical world as instrumentalists, and are tolerated more as wonder children than artists. (I trust that no clever reader will trouble to send me the names of the few exceptions,—in speaking of a class we must generalise.) I feel certain that if a lady executant of exceptional ability and charming individuality were to come before the public and give us herself instead of aping the man, artistic people would soon recognise her and delight in her work, and the rest of the public would, as usual, acclaim what they were told was correct. Now, who will be the saviour?

—:O:—

It is said that "art is the truth seen as beauty," therefore, art being based upon the universal truth, what art should we expect from a pupil who aims

mainly at the quantity, without any regard to the quality, of the music he plays? The pupil has, in almost every case, a natural tendency to play that which is superior to his means, both mentally and physically considered, and one of the difficult tasks of his teacher is to convince him of the evils arising therefrom. If the teacher develops in the pupil the artistic sense, this sense will indicate to him the difference existing between the exact copies of what he performs, when he has the means and musical conception, and the ridiculous and grotesque caricature portrayed when these means do not exist.

—:O:—

What would cultured people think of an exhibition of paintings copied from the picture of the great masters by the pupils of a certain teacher, where the figures in these copies, although the same size as the original, were entirely out of proportion, for the simple reason that the pupil had not yet arrived at the point where he was capable of painting these things. It would be difficult for the teacher of these would-be artists to gain a reputation under such conditions. Nevertheless, in similar cases, in the musical art (as music is the twin sister of painting), the teacher, taking advantage of the ignorance or non-developed taste for music, of the people often obtains very brilliant results. This kind of hidden charlatanism is rife in small towns, where the chances to hear good music are so few, and where cultivation of the morbid and false sentimentalism in music is so great, that only those persons endowed with musical instinct, or those educated in the right musical path, are able to discern the truth.

—:O:—

Science, when properly applied to the musical art and in right proportion to its principles, is a most potent developer of the art itself. When improperly applied, we have as a result the revealed musical charlatanism so dangerous to the art, but not as destructive as the unrevealed, as that is more difficult to detect. Both should disappear from the musical profession, and they will be eliminated if the people interested in the study of music in all its branches use their best judgment and exercise more caution in selecting proper methods and true teachers of the art.

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HIGHER EXAMINATIONS.

December 8th is the last day of entry for the 55th Half-Yearly Examinations for the Licentiate and Associate Diplomas, and the higher Certificates of the College in Practical and Theoretical Musical Subjects. The Examinations commence at the College on January 7th, 1901, and at the same time the Paper Work Examinations will be held at certain approved centres.

LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

The next HALF-YEARLY LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE (Theoretical) will be held on Saturday, December 15, 1900, on Saturday, June 22, 1901, in the United Kingdom, and on June 8, 1901, in the Colonies. Last days of entry in the United Kingdom being November 15, 1900, and May 22, 1901, respectively. The scheme includes Senior, Intermediate, and Junior Divisions, with an Honours Section and a Pass Section in each Division. Six National Prizes (3 Five Pounds and 3 Three Pounds) are awarded annually after the June Examination.

LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

The LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC include Pianoforte, Organ, Solo Singing, and Violin, and are conducted in Three Divisions—Senior, Intermediate, and Junior—and there is also a Preparatory Grade in Pianoforte and Violin playing. Honours Certificates and Pass Certificates are awarded.

The following is a probable list of the Centres, with dates, at which Examinations in Instrumental and Vocal Music will be held during the Session.

In November.	In December.	In January.	In May.	In June.	In June (cont.)
Atherstone	Bedford	Edinburgh	Aberdeen	Aberystwyth	
Balham	Belfast	Glasgow	Alton	Ashburne	Woolwich
Bath	Birmingham	Hawick	Ayr	Ayr	Worcester
Bexhill	Blackburn	Merthyr Tydfil	Ballymena	Balham	Wrexham
Bognor	Bodmin		Belfast	Barrow-in-Furness	
Bolton	Bradford		Bexhill	Bath	
Bournemouth	Bristol		Bognor	Bristol	
Brighton	Burnley		Bolton	Brixton	
Brockley & New Cross	Cambridge		Brecon	Burnley	
Bury	Carlisle		Brentwood	Bury St. Edmunds	
Buxton	Chesterfield	In March and April.	Brockley & New Cross	Buxton	Banbury
Cardiff	Croydon	Bedford	Bury (Lancs.)	Chatham	Bangor
Chatham	Darlington	Bournemouth	Carmarthen	Cheltenham	Bedford
Cheltenham	Dewsbury	Brixton	Castlereagh	Chester	Birmingham
Chester	Doncaster	Denbigh	Crieff, N.B.	Cleator Moor	Blackburn
Clitheroe	Dublin	Dover	Derby	Colchester	Blackpool
Colchester	Ealing	Eastbourne	Dewsbury	Darlington	Bodmin
Devises	Exeter	Edinburgh	Dublin	Denbigh	Bradford
Dover	Grimsby	Hastings	Dumfries	Devises	Brighton
Dulwich & Norwood	Guildford	Hilfcombe	Dundee	Dulwich & Norwood	Bromley
Gloucester	Halifax	Ipswich	Ealing	Ealing	Cambridge
Great Yarmouth	Hanley	Isle of Man	Edinburgh	Edinburgh	Cardiff
Harrigate	Huddersfield	London	Glasgow	Glasgow	Carnarvon
Hastings	Hull	Norwich	Greenock	Great Yarmouth	Croydon
Isle of Wight	King's Lynn	Oxford	Halifax	Greenock	Doncaster
Leamington	Leeds	Penzance	Haverfordwest	Grimsby	Exeter
Leicester	Liverpool	Plymouth	Huddersfield	Guildford	Folkestone
Lincoln	London	Putney	Inverness	Hanley	Gloucester
Newport (Mon.)	Manchester	Tiverton	Isle of Wight	Harrogate	Hereford
Newquay	Newcastle-on-Tyne	Torquay	Jersey	Hull	Hull
Northampton	Nottingham	Truro	Lanark	Leamington	Leamington
Norwich	Preston	Wellingborough	Llanelli	Leeds	Leeds
Portsmouth	Ramsgate		London	Kidderminster	Liverpool
Reading	Sheffield		Londonderry	King's Lynn	London
Rhyl	Shrewsbury		Newcastle-on-Tyne	Lancaster	Lowestoft
Rochdale	Spalding		Northwich	Leicester	Margate
St. Ives	Sunderland		Peebles	Lincoln	Newbury
Southampton	Swindon		Pembroke Dock	Louth	Newport (Mon.)
Southend-on-Sea	Swindon		Perth	Manchester	Norwich
Southport	West Hartlepool		Peterborough	Newbury	Nottingham
Stafford	Whitehaven		Portsmouth	Northampton	Preston
Stockton	Wrexham		Rochdale	Southampton	Ramsgate
Swansea			Scarborough	Southport	Reading
Taunton			Sheffield	Stockport	St Austeli
Truro			Southend-on-Sea	Stockton-on-Tees	Sleaford
Tunbridge Wells			Sunderland	Swindon	Spalding
Walthamstow			Swansea	Tenby	Stroud
Weston-super-Mare			Waltham Abbey	Walthamstow	Walsall
York			Whitby	West Hartlepool	Ware
			Woolwich	Weymouth	Wellington (Salop)
				Wolverton	Wolverhampton
					York

The Instrumental and Vocal Examinations will take place at Foreign and Colonial Centres from August to December.

As arrangements are made, other Centres will be added. The dates given are subject to alteration. Candidates must send name and fee to the Local Secretary at least twenty-eight days before the Monday of the week in which the Examination is announced to be held. The week of the Examination may be learned from the Local Secretary.

A National Prize of £5 is awarded annually in July in the Senior Division of Pianoforte Playing.

Ten Local Exhibitions (tenable at Local Centres in the United Kingdom) and Three Local Exhibitions (tenable at Local Centres in the Colonies), value £50 each, will be awarded in connection with the Local Examinations in Pianoforte, Organ, and Violin Playing, and Solo Singing held throughout the Session.

The Examinations of the College are open to all persons, whether students of the College or not.

Candidates may enter in any Division without restrictions as to age.

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ROYAL ACADEMY OF MUSIC.

The competition for the Goldberg Prize took place on Monday, March 4th. The examiners were:—Mr. R. Kennerley Rumford, Mrs. Helen M. Trust, and Mrs. Mudie Bolingbroke; and the Prize was awarded to Kate Kelyn Williams (a native of Edinburgh). The examiners very highly commended Kate Holbrook, and commended Lilian Clarke.

The competitions for the Llewelyn Thomas and Evill Prizes took place on March 11th, and were awarded as follows:—

Llewelyn Thomas Prize. Awarded to Lilian Clarke (a native of Canada), Amelia S. Morrison being very highly commended, and Mary T. Wilson and Margaret Thomas being highly commended.

Evill Prize. Awarded to George R. Senior (a native of Huddersfield), Charles Thomson being highly commended. The examiners were Mr. Frederick Baring Ranalow, Miss Charlotte Thudichum and Miss Hilda Wilson (in the chair).

The Dove Scholarship (Violin), of the value of about £32 per annum, will take place on Monday, April 29th and May 1st. Last day for receiving entries, April 15th.

The Goring Thomas Scholarship (Composers) three years musical education at the Royal Academy, will be competed for May 1st. Last day for receiving entries, April 15th.

ROYAL COLLEGE OF MUSIC.

The Final Examination for Free Open Scholarships took place on 21st, 22nd, and 23rd February, 1901. The number of Candidates throughout the

United Kingdom applying to attend the Preliminary Examinations were 411.

The Candidates selected for the Final Examination divided themselves as follows:—Composition, 4; Singing, 55; Pianoforte, 34; Organ, 7; Violin, 10; Clarinet, 2; Hautboy, 4; Bassoon, 2; Horn, 4.

The following are the names of the 15 successful Candidates and the Proxime:—**Composition.**—Carey, Francis C. S., Burgess Hill; Tapp, Frank H., Bath. **Proxime.**—Fielden, Thomas P., Chichester; Dixon, Charles P., Bradford. **Pianoforte.**—Epstein, Isidore, London; Blume, Olive, London; Jones, Daisy A., Crickhowell. **Proxime.**—Boyd, Helen, London; Chapman, Winifred M., London; Thorington, Lily, Wednesbury; Phillips, Edmond O'N., London (Awarded the "Pauer Memorial Exhibition" by the Examiners). **Singing.**—Davies, Benjamin, Rhondda Valley; Battishill, Marion, Saltash; Cartwright, Betsey J., Hull. **Proxime.**—Reaney, Isabel M., Huntingdon; Hart, Eva, Anerley; Robinson, Maude R., London; Phillips, Elizabeth M., Carmarthen; Hulcup, Herbert J., London; Millward, Frank A., Moseley. **Organ.**—Illingworth Leonard, Acton; Morgan, Ivor A., Newnham. **Proxime.**—Higgins, Giles J., Redlane; Gardner, Godfrey, D., London. **Violin.**—Grey, Frederick C., Clapham. **Proxime.**—Byles, William J., London; Scharrer, Muriel R., Brixton; Triggs, Grace C., Eastbourne. **Clarinet.**—Shackleton, Holman, Dewsbury. **Hautboy.**—Foreman, Gordon A., Wandsworth. **Proxime.**—Wordsworth, Charles E., Tottenham. **Bassoon.**—Thornton, Harold C., Dulwich. **Proxime.**—Evins, William, Exeter. **Horn.**—Branson, John B., Colwyn Bay. **Proxime.**—Barrow, Benjamin H., Forest Gate; Stone, Frederick J. W., Swindon; Burkmaster, Robert F. J., Peckham.

CHAMBER MUSIC PRIZE COMPETITION.—The winner of the prize given this year by Mr. Alexander for the best Quintet for violin, viola, violoncello, double-bass, and piano, works for which were sent in on January 18th, to 22, Princes Street, Cavendish Square, is Mr. Percy Godfrey, Mus.B., Dunelm, of Canterbury, Kent. A sum of Twenty Pounds (£20) will be given for the best Trio for oboe, horn and piano, works to be sent in by January 18th, 1902, to Dr. Yorke Trotter, 22, Princes Street, Cavendish Square.

UNIVERSITY OF LONDON, 1900.

Intermediate Examination in Music.

PASS LIST.—Second Division: Cyriax, Rudolf Charles (Royal College of Music); Davies, Basil Henry Storrs (private study and tuition); Sheppard, William John (Trinity College, London, and private study).

D.Mus. Examination.

PASS LIST.—David, Thomas Henry, B.A. (private study).

B.Mus. Examination.

PASS LIST.—Second Division: Ely, Frederick Arthur (private study); Westerby, Herbert (private study).

TRINITY COLLEGE, LONDON.

The following awards have been made:—Maybrick Prize for ballad singing (five guineas), Sydney Bushnell. Pianoforte Accompaniment Prize (five guineas), May Sullens. Silver Medal for singing, Jessie Hughes. The examiners were Messrs. Charles Copland, F. A. W. Docker, A. Carnall, Mus.B., Coleridge-Taylor, Dr. A. J. Greenish, and Madam Rita Radcliff.

COLONIAL LOCAL EXHIBITIONS, 1901.

Piano Playing.—Percy Brier (aged 15), Brisbane Centre; Eileen Ward (aged 11), Dunedin; Josephine E. Donovan (aged 15), Warwick, Queensland. These candidates must produce certificate of birth.

The Colonial Examiners have returned from their respective tours. Mr. Myles Birket Foster, in Australia, examined 1,516 candidates; Mr. Charles Edwards, in South Africa and New Zealand, 957; and Dr. Wm. Creser, in India, 226, making a total of 2,699, against 2,109 in the previous year.

The number of Candidates entered for the College Examinations last Session (1899-1900) was 20,581. The number of Certificates issued was 16,744.

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

The total number of entries for the School Examinations during the past year, ending December 31st, 1900, was 7,279, as against 6,893 in 1899. The passes numbered 5,809, of that number 745 with distinction.

THE GUILD OF ORGANISTS (INCORPORATED).

The next examinations for Fellowship and Certificate of Practical subjects will take place in July. During the past three months 54 new members have been elected, including several Cathedral organists.

ROYAL COLLEGE OF ORGANISTS.

The following passed the Fellowship Examination, January, 1901:—Baxter, J. H., Glasgow; Blount, V., Brackley; Brown, Miss A. W., Houghton-le-Spring; Bulmer, C., Huddersfield;

Every, W., London; Grocock, E. W., Croydon; Hart, L., London; Keene, F. A., Mus.B., London; Malkin, H., Minehead; Morgan, I. A., Newnham-on-Severn; Nickson, A. E. H., Farnham; Sykes, J. F., Huddersfield; Taylor, R. A., Kidderminster; Taylor, W. A., Sevenoaks; Taylor, W. E., Radcliffe; Tebbutt, A. E., Bluntisham; Tomlinson, A. S., Mus.B., Burton-on-Trent; Turner, J. D., Kirkstall; Whitaker, W. G., Newcastle-on-Tyne.

The following passed the Associateship Examination, January, 1901:—Armistead, J. Brierfield; Aston, P. W., West Smethwick; Blades, H. Sutton; Broadley, R., Manningham; Bullock, A. F., Wigan; Dudge, R., Balmoral; Evans, G. S., Tonbridge; Finlay, Miss E. C., Hampstead; Fisher, A. W., Hove; Galloway, J. G., Bedford; Hawke, E. F., Truro; Hoggett, G., Middlesboro'; Jones, J. Herbert, Brymbo; Littlewood, A., York; Lucas, Miss E. M., Norwood; Major G. H., Acton; McLean, J. C., Portmadoc; McVicar, W., Glasgow; Mear, Miss M. B., London; Palmer, F. G., St. David's; Potter, E. D., London; Priest, A., London; Price, O. M., Louth; Richards, H., Thorneywood; Rose, R. S., Scarborough; Rose, W., Leyland; Sadler, G. H., Chesterfield; Sharp, L. T., Bradford; Shepherd, A. G., East Grimstead; Tate, A. F., Pickering; Thompson, W. H., Patricroft; Toms, S. W., London; Vinning, H. S., London; Ward, R., Taunton; Watkins, E. J., Bournemouth; Watson, R. B., Cowling; Wells, G. W., Snodland; Winkworth, Miss A. H. P., Haughton; Wilson, P., Grimsby; Wood, Miss E. E. Ilkley.

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Directors of Studies—Miss Agnes Wilson and W. Stroud Wilson, Esq.

For further particulars, address Secretary.

The Scale of C.

It has been borne in upon me lately that people ought to share with their neighbours the fun derived from a keen sense of humour—hence these few remarks. Sometimes it grows perplexing to decide whether it is a valuable sense or not. It certainly is not always *convenient* to be struck with the humorous side of affairs, especially, for instance, in church, when your Vicar happens to say something almost original (!) in his sermon; and yet what an amount of wholesome fun is, unfortunately, lost to those who do not possess this sense.

Now I wonder has it ever occurred to you, what an extremely-funny thing the Scale of C is, when manipulated by young performers, varying in age from four to twelve years. That it should ever show a humorous side to me is funnier still, as I teach this same Scale of C to numerous *little* boys and girls, who would proudly tell you they “learn music!” No! my young friends; you can be *taught* to play the Scale of C, but to teach music—divine art—is beyond the power of any human kind! Music is born, not “taught,” as the ancient philosopher said, only he used the motto, *Poeta Nascitur*, but, of course; he meant much the same with regard to music.

Allow me, now, to present to you the Scale of C as it is offered up at my shrine by Bobbie! He arrives, as usual, five or ten minutes too early; he has stirring recollections within him of the vigorous onslaught from my lips, denouncing the evils of lax practice, which I dealt him at the last lesson; he therefore, squarely seats himself at the piano, puffing and sighing audibly, but resolved to “do or die!” He next, carefully, and as if rightly carrying out *my* orders, sticks both elbows from his sides as far as they will go, drops his wrist below the level of the keyboard, and with an agony of earnestness plays the Scale of C at a *tempo* eminently suited to a funeral march, occasionally handling an isolated note here and there as if he were a blacksmith hitting iron. Yes, Bobbie calls this the Scale of C, and truly, it is funny, isn't it? [Exit Bobbie.]

The baby performer of my troupe appears next. The preliminaries in this case are rather insignificant, but it behoves me to be correct in detail, or the humorous side may fail to occur to you. We exchange smiles—beaming smiles Miss Baby vouchsafes me—for the Scale of C has not yet become a cruel monster, whose Juggernaut rides over hours and half-hours of valuable time, when boys and girls are longing to bang to the “wretched old piano” and to run off into the tempting golden sunshine. The fat, dimpled finger is reluctantly drawn from between rosy lips, whereto it is constantly wandering, and at length,

after repeated ineffectual attempts, Baby sounds the note C, and rewards herself for the effort by a delicious ripple of laughter, and again beams engagingly upon the superior mortal who has introduced her to such a surprisingly-delightful occupation. While these amenities are exchanged, behold, the fat little digit has lost its brave hold on C, and with another encouraging chuckle Baby plays, perchance, a D in the bass, perhaps the highest C, X-Y-Z, or any other note, each with the same fore-finger, till the said digit finally gives up the unequal struggle, and retires to its familiar rosebud resting-place. Somehow, Baby's rendering does not present such a humorous aspect, but this is scarcely to be wondered at, when we remember how closely pathos and humour are allied. How often one hears, from the lips of “quite commonplace” people, the words, “If I did not laugh I should cry!”

Little Elsie arrives next—white frock, blue sash, blue eyes, a dimple ready to disappear sadly if I but mention that I wish to hear the Scale of C; nevertheless, she sedately seats herself, not forgetting to arrange the white frock, blue sash, blue eyes—no! not this last *yet*: I wrong her tender years! She daintily plays, actually, three notes steadily. I begin to hope—alas! a desperate rush to catch up something she has never lost, a few unsteady notes, and she begins again, though I mildly remonstrate for the 140th time. Again a steady opening, a slight *crescendo* even, with fairly good effect; the improvement increases—I weakly applaud, and hope dies again at a determined rush downwards out of all *tempo*, three (or more) notes sound dismally together, the whole five nervous little fingers seem to be executing a wonderful gymnastic feat; lo! a further rush, a desperate scramble; and, again, as I dismiss Elsie, I decide that the Scale of C is funny sometimes.

Next comes my pattern, my cherubic young choir-boy, who knows a lot—sometimes a little more than his teacher—or thinks he does, but who usually behaves like the cherub he is. I *sometimes* have felt tempted to wish him up aloft—this is when I fail to see the humorous side of the Scale of C.

Reginald Philip arranges the stool—yes, measuring precisely by the fifth or seventh button of his waistcoat, so that when seated he will be exactly before the middle C of the keyboard. I have occasionally reminded him of the necessity of sitting always in front of this note, as his positions at the instrument verge on the eccentric, to put things quite mildly, therefore it is very virtuous of Reginald Philip to be so particular; but I notice, with regret, that five minutes have

been already devoted to this punctilious arrangement. The Scale of C proceeds encouragingly, but I shortly have occasion to mention that the finger-tips *only* should touch the note, without any undue exhibition of the finger-nail, whereupon Reginald Philip's conscientiousness exaggerates the improvement suggested, and he performs for a space with fingers dangling above the keys like insane tallow candles. This being remedied by a casual remark of mine, he playfully resumes the normal position of a cherubic choir-boy's hand while practising. By the way, Reginald Philip has rather a nice touch, and the Scale runs engagingly up and down till I observe that Reginald's little finger on the left hand has acquired a decided and remarkable tendency to show itself noticeably above its fellows; in fact, if I may be allowed to appropriate a term usually applied to a nose, the little finger is *retroussé* in action. How the imp—no! cherub, I mean—does it I cannot devise, but upon my remonstrating he gives me to understand his super-conscientiousness is again at fault—in fact, that he is copying the style of his teacher! Horrors! The little *wret*—no! cherub—must have caught on that trick of mine, which I in turn learnt from —. A truce is again arrived at, and Reginald Philip plays jauntily on till his allotted time is up, remaining still victorious, for as he retires he thanks me (!) for "an enjoyable lesson." Then, again, I *almost* wish Reginald Philip up aloft with his brother cherubs!

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Depression in the Musical Profession.

The *Daily News* of the 15th ult., gave the following:—"Last spring a cry arose from the singers and others who are accustomed to earn a good part of their livelihood by appearing at private parties and At Homes in London, and at the less important concerts in the provinces, at the serious loss of income which they sustained from the war slump. This year, we are assured, that matters are even worse. Whether people are taking advantage of the Royal mourning to economise, or whether, as those on the fringe of fashion are apt to do, they are accepting the lead from the Court, private party engagements seem this spring to have almost ceased. A lady, a deservedly popular singer, earned a year or two ago an income of about £700 a year, which last year dropped to £300, and this year promises to be even less, the money now, indeed, being gained almost entirely by teaching. Another lady with an operatic as well as a concert reputation tells a very similar tale, and a gentleman whose name used pretty constantly to be on concert programmes makes no secret of the fact that his fees have dropped from about £1,000 to £300 a year. The bandsmen who usually in the winter and spring make money by playing at dances and At Homes have a similar story, and through the Amalgamated Musicians' Union have publicly petitioned the King to assist in the movement for transferring the patronage of Society from foreign to British players. A vocalist urges us to make a public appeal to the King and Queen, who have always shown themselves good friends to musicians, to give in some form a "lead" to the wealthy classes to resume private entertainments. How far such a course is probable during the Court mourning we cannot say.

The present depression may very likely not affect the great artists, and the Court mourning has certainly had a favourable effect rather than otherwise upon the attendance at concerts of real interest. Indeed, many people who are unwilling just now to be seen at ordinary entertainments are patronising the best concerts. Managers, too, seem to have no fears for the fashionable season, and arrangements are being made for the visit to London in the summer of a large number of eminent foreign singers and performers."

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Miss Emily Foxcroft.

The enviable position attained by Miss Emily Foxcroft, the well-known and accomplished contralto, is an example of what real ability can achieve in England if it be backed by perseverance and conscientious work. It is true that money will buy a right-of-way over the short cut to success, but the satisfaction of having "arrived" with no other assistance than merit and patience must be far more gratifying to the genuine English nature. Miss Foxcroft is now popular alike in London and the Provinces, not only by reason of the beauty of her voice, but by her amiability and reliability in business dealings. Miss Foxcroft began her studies at a very early age, under the late Dr. Henry Wylde, at the London Academy of Music, and combined the study of the violin with that of the pianoforte and singing, gaining the gold medal and diploma for the latter, also five medals for her other subjects and a great number of certificates. After leaving the Academy, having held a scholarship for five consecutive years, Miss Foxcroft continued studying oratorio under Mr. Fred. Walker, the well-known exponent of that subject, and in this branch of her art she has had the greatest of her successes. During last season the Royal Choral Society, in their search for new talent, "discovered" Miss Foxcroft, and engaged her for their performances of the well-known works "Elijah" and "St. Paul," with the result that she met with an immediate and pronounced success—the unmistakeable notices which appeared in the leading papers resulting in bookings all over Great Britain. *The Times* critic says, "Miss Foxcroft sang with great beauty of tone, and avoided the mistake of forcing her voice, to which most new-comers to the Albert Hall are prone." *The Standard* says, "Miss Foxcroft used a voice of beautiful quality, with equal appreciation of the requirements of her part." At the Albert Hall, Miss Foxcroft was heard by an American musician, who, on returning to New York, gave such an enthusiastic report of her singing that she was engaged for a series of concerts there, and so great was her success in fulfilling these engagements that she was at once re-engaged for a return visit, which she is booked to make early in August, returning in time for Autumn engagements in England. During the present season she has made many new friends and admirers by her beautiful voice and musicianly singing at the concerts of numerous Societies, including "The Golden Legend," at Birmingham; Liza Lehmann's song cycle, "In a Persian Garden," with Mr. Norman-Concorde's Concert Party (which was engaged at the celebrated Leeds Musical Evenings), the "Messiah," "Elijah," "St. Paul," and the Sullivan Memorial Concert,—her rendition of the "Lost

Chord" being described as "the perfection of fervent expression and purity of style, and in perfect sympathy with the spirit of the music." Miss Foxcroft is now devoting a great deal of time to the study of German Lieder, under Madame Minna Fischer, and we anticipate her appearance in grand opera at an early date. A portrait of Miss Foxcroft will be found on another page.

The Dramatic Tide.

SPEECH BY SIR HENRY IRVING.

Sir Henry Irving attended recently a supper given in his honour at the Sheffield Press Club. In the course of a speech, he referred to recent remarks by a successful dramatist on what he (the dramatist) called the "commercial drama," contending that art did not pay. Sir Henry added: The dramatic tide has its ebb and flow like other tides. Nobody has found the philosopher's stone. No theatrical manager has discovered a type of play that he can go on repeating with a positive certainty that it will always please the public. But to say that this is a total discouragement of artistic conditions on the stage is to draw a very hasty conclusion from the mutability of human affairs. If there were a decline of popular interest in the drama itself—if the public were to desert the theatre and discover some strange and mystical recreation in musical tea meetings, under the patronage of the clergy of all denominations, that might be a rather serious omen. But, short of that contingency, I don't think the drama, even the artistic drama, has very much to fear. Certainly there is no warrant for any playwright to label his wares with this exclusive advertisement, "Buy this—this is the only thing that pays." You may depend upon it that in the drama, as in literature, men whose talent has its own laws will continue to produce not only what pays within a certain limit of experience, but what ought to pay by virtue of its original merits.

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Advice to Young Organists on Wholesome and Unwholesome Ambition.

By E. HAROLD MELLING.

As in other departments of life, so in music Fashion exercises considerable influence. But Fashion in music cannot be taken as a reliable guide. The present inclination seems to be to overdo and overestimate the importance of the scientific side, at the expense of the practical.

Let us not be misled in this matter by Fashion, but discriminate carefully, each one for himself, what should be his highest aim and object in life, and not blindly follow in the paths of others at the dictates of an unworthy ambition.

For instance, one man succeeds at Exams., such as Mus.Bac. and Mus.Doc. wherein the scientific side of music is the great object. Another man, envying his success, attempts to do likewise without possessing sufficient talent in that direction, and, naturally enough, he fails. Nevertheless he will not accept defeat, but spurred on by his unwholesome ambition, tries again and again, until by dogged perseverance he contrives to just scrape through and gain the coveted honour. When he has gained it, is it worth the pains? This is the crucial question. Would it not have been far preferable for that man to have spent his precious time and strength in some higher aim than the mere lust to be thus decorated?

To the musician who is not gifted with sufficient talent of the kind to warrant him in attempting to become a specialist on the scientific side of music there is sure to be some compensating facility as a performer, which will abundantly reward him if he cultivates it assiduously.

Instead of spending many hours doing, what to him, are dry, technical exercises in counterpoint and harmony, &c., he should devote himself to working up his special talents in performing: he should nourish his musical nature abundantly with the best music, and, above all, train and develop his musical memory. In this way he will receive the real satisfaction and happiness which he craves, and which he will never find in forcing himself along in a line he is mentally unfitted for.

He will thus become noted in his immediate circle (even if not wider known) as an artistic interpreter of noble music (on *piano* as well as organ), and will reap that due measure of appreciation which all men desire to obtain for their labours.

Nature does not provide for the man with only one talent to gain as much as the man with five. If he attempts to do so, and by sheer obstinacy and wilfulness *appears* to carry his purpose out, the plant raised is after all a forced growth, a hot-house

exotic, which brings no real natural satisfaction; and in the process of raising it he loses substantial benefits which would assuredly fall upon him as dew from heaven if he were less self-seeking. His artistic nature, too, is liable to be neglected in the fierce race for fame, and to languish and perhaps be extinguished altogether for want of that nourishment which the continual performance of high-class music, and, may we also add, the reading of good poetry, affords it.

In this connection it is scarcely necessary to remind readers of the old fable of "The Dog and the Shadow."

Although surrounded by materialistic and ambitious temptations on every hand, no doubt all genuine musical artists cherish a deeply seated desire to be faithful exponents and true "High Priests" of their art. Therefore if the youthful musician feels a great prompting in his heart and conscience to be a composer, and his gifts show promise of ability in that line, let him devote himself unflinching to the *scientific* side of music, making that his special feature. But, on the other hand, if he feels an *unconquerable* (we use the word, "unconquerable," advisedly) aversion to theoretical studies, amounting almost to mental nausea, let him make *performing* his strong point. His high aim should be to interpret the noble works of the great masters in the best possible style. To do this, he must develop assiduously his technical abilities. The bitter and the sweet go together in both departments, in practical, equally, as in composition. He who is a budding composer will train himself by working the necessary contrapuntal and other exercises, while he who is aiming at being an artistic performer will not grudge the time he must devote to the development of his merely physical capabilities.

Before, however, a young artist finally takes the important step of aiming to become a specialist in either of these two chief classes, he should cultivate scientific and practical studies, side by side, on the admirable lines laid down by the Royal College of Organists for its Fellows and Associates. The two roads, so to speak, run parallel up to a certain stage and are mutually helpful. But there comes a time when they diverge, and we have to decide (if we wish to reach our proposed destination) which we shall adopt, or else content ourselves with a sort of all-round, general practitioner, mediocrity.

In making such a choice in the future, let us beware of unwholesome ambition, such as fashion, emulation, or any other unworthy motive suggests, and be stimulated only by the inspiring noble ambition to become true *musical artists* and to develop the best that is in us.

Some few remarkable men, of course, are equally talented in both composition and performance, but these are rare specimens, and can be left outside the present argument.

The scientific specialist must not despise the performer specialist, neither must the latter speak hard words of the former. They are both in a different sense artists, if they are true to themselves in their aims, and faithful in their use of the respective talents bestowed upon them.

Amusing Comparisons.

The peculiar shape of the lobster has caused it to be much used in comparison. Of a noted politician it was said by Mathews that he was "restless and never satisfied, like a lobster in boiling water." It was observed of a man who was overwhelmed by shocking news, "He seemed dazed and confused, like a lobster awaking from a nightmare." Talmage's gesticulation while preaching is said to be like that of a man who is fencing with an imaginary lobster. The Manx cat, or native cat of the Isle of Man, is possessed of only the merest stump of a tail, and therefore the comparison, "A memory as short as a Manx cat's tail," is appropriate. "As full of frivolity as Jenny Moat's goat" is a well known Irish simile; but who Jenny Moat was and what were the escapades of her goat tradition sayeth not. "It was a mirthful meeting" wrote a facetious reporter, "and all went merry as an unmarried belle." A traveller informs us that the beds in Mexico are "as hard as Pharaoh's heart." A tall, thin man is sarcastically described as looking "like a stall-fed knitting needle." Another spare man is "like the geometrical definition of a straight line, and he looks as if he might be used advantageously in sounding artesian wells." Gordon Cumming compared an African jungle to a forest of fish-hooks, relieved by an occasional patch of penknives. In describing a venturesome person nothing can excel the following comparison: "He is as rash as the man who walked over Hades on a rotten rail for fourpence." A patient once demanded a tonic from the eccentric Dr. Albernethy. "Mada'm," he replied, brusquely, "you have no more need of a tonic than a frog has for a watch-pocket!" A certain melancholy individual was described as looking "as gloomy as if he had swallowed a four-horse hearse." A woman has been compared to a steam-engine by a crusty old bachelor, because there is so much bustle and bang about her; but this has been counterbalanced by the gallant comic paragraphist who says she resembles the engine "because we couldn't get along without her." A thirsty traveller described his

mouth as "dry as a piece of blotting-paper." Among similes that owe their use partly to alliteration are the following: "As flat as a flounder," "As green as grass," "As clear as crystal," "As good as gold," "As large as life," "As blind as a bat," "As plain as a pikestaff," "As slow as a snail," "As cool as a cucumber," "As bold as brass," "As fine as a fiddle," is both alliterative and very appropriate. "As bright as a button" is only a fairly good comparison for there are many objects just as bright. "As wet as a fish" is good. To describe a fat animal or person the simile, "As plump as a partridge," is useful. We can't readily see the *raison d'être* of "As weak as a cat," for the cat is not by any means a feeble animal; nor of "As sick as a dog," for dogs are seldom sick and rarely suffer severely. "He slept like a humming top" is a good description of a snorer. "As ugly as an octopus" is an appropriate comparison, for the octopus is a repulsive animal, with a hideous body cruel mouth, and large, savage eyes.—*American*.

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The Annual Conference of the Incorporated Society of Musicians.

The Sixteenth Annual Conference commenced on January 1st, at Llandudno. It was attended by about 212 musicians, members of the I.S.M., who were drawn from all parts of the United Kingdom. Forty-two were from London, and four, only, from the Emerald Isle. We were surprised at this small representation of Irish members. The reason, perhaps, was caused through the prospect of a conference of Irish members announced to take place at the Lakes of Killarney at Easter. The arrangements for this gathering are now well in hand, and the cost of the same will be £2 2s., for first-class rail from Dublin to Killarney, and three complete days at the Great Southern Hotel. This is worth noting, and it shows that the Irish members can arrange matters on very economical lines, not overlooking attractions of great interest.

The conference at Llandudno was conducted in the usual way. Receptions, papers, addresses, concerts, rides to places of interest, banquets, dances, &c. On the first morning a service was held at Trinity Church. It was conducted by the Rector (Rev. John Morgan); the Lord Bishop of Bangor preached the sermon. Several members of the I.S.M. joined the choir. Mr. Dee presided at the organ. The meetings followed, day after day. Several papers of interest were read. As they have been printed in the I.S.M. Journal it is not our intention to reprint them. The address by Dr. F. J. Sawyer, "Art, for Art's Sake," provoked some discussion, and it has been followed since by many letters and criticisms in musical journals. Mr. J. L. Roeckel's paper on "Singing, past and present," was a well thought out subject, and brought out other opinions. The question of Registration was dwelt upon by Mr. J. W. Sidebotham, Mus. Bac. The title of the paper was "The Registration of Teachers of Music and its Prospective Results." The matter was given in a lucid style, and a long and interesting discussion followed, in which a number of prominent members took part. Opinions on this question seemed to be greatly divided. The great point is this: Will registration benefit the teachers of music and members of the musical profession generally? We have expressed an opinion before, and consider that it will not be of any real value to teachers under the present conditions of the Bill introduced into Parliament this session; and, if passed, it will be sure to weaken certain institutions now established, and a new burden will have to be borne by those who register, for clause 17 says: "There shall be charged in respect of registration and matters incidental thereto, such fees as may be fixed by the Council, with the approval of the

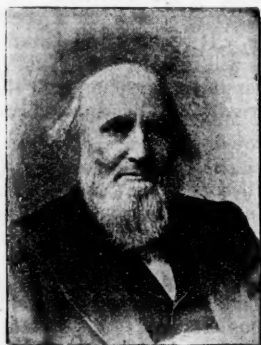
Board of Education." This seems to be overlooked by many who are in sympathy with the registration movement. They may be sure that offices and officers will not be created without cost. The registered members will have to provide for that. Will they continue members of other institutions when that comes to pass? At the conference one member said he did not believe in registration. In a chat with a medical man he was told that registration had distinctly damaged that profession. The chairman of the meeting (Mr. John Barrett) congratulated the gathering on the way the discussion had been carried on. The most important musical event of the week was a concert given on Thursday evening, at which a Comic Operetta, "The Battle of the Orchestra," was rendered. The various movements were the contributions of members. It caused mirth, but in no way can it be considered quite suitable for an assembly of eminent musicians who had previously been invited to listen to the paper, "Art, for Art's Sake." At the opening meeting, held on Tuesday morning, it was decided, by vote, to hold the next conference at London. The week's festivities closed with a banquet, served in the Pavilion. Dr. E. Prout presided. The conference, as a social gathering, was enjoyable. It remains to be seen whether any good results will follow, beneficial to the hard working professional musician and the Divine Art he labours for with enthusiasm and reverence.

The following criticism on the question of Registration is from *Musical Opinion* (Feb. 1st):—"The I.S.M. conference and Mr. Sidebotham's paper on 'The Registration of Music Teachers.' It was a well balanced address, studiously moderate in tone; but I cannot for the life of me quite understand what the I.S.M. desire parliament to do for it. The whole scheme has dwindled down to a very innocuous register or directory of music teachers. There are to be no penalties imposed for practising music without being registered; so that what parliament is to be asked to sanction I cannot grasp. Merely that musicians be permitted to form a register of qualified teachers? Surely they can do that without the aid of parliament. It is thought that the proposed bill will in some way (mysterious to me) put music and its profession on a more recognised footing."

On the question of speakers at the conference the *Musical Herald* correspondent says:—"It really is time to protest against the monopolisation of the time set apart for discussion by a small inner circle. The remarks these gentlemen make are no doubt of exceptional interest and value, and they are no doubt the most competent persons present to express an opinion; but (and here comes the rub) we have heard them before, not once, but

many times. And the little satirical whispers, 'Twas ever thus,' 'At it again,' &c., that pass round the audience when certain well-known gentlemen rise in their places to 'just express a word on this important subject,' rather testify to the resigned weariness with which the patient listeners follow one discussion after another. There would be less objection to this were time given to all who wish to speak, to gain a hearing; but the younger and newer man stands no chance. It is no unusual thing at the end of a speech to see two or three fresh orators rise together, and naturally the older man, and the man on the platform has the preference. And then, when the six or seven familiar voices have made their familiar remarks, the chairman of the meeting always has some pretext (good or bad) for bringing the discussion to a close. The remedy for all this would lie, not in the lengthening of the time for debate, but in the voluntary passing by these persistent orators of a 'self-denying ordinance,' limiting the number of their addresses on these occasions."

Obituary.



DR. HOPKINS.

Dr. Edward John Hopkins, who for the long period of fifty-five years was organist at the Temple Church, died on February 4th at the ripe age of eighty-two. It was as far back as May 7th, 1843, that Hopkins played his first probationary service at the Temple, his principal rival then being George Cooper, afterwards of St. Paul's, and fifty-five years later, namely, on May 8th, 1898, he officiated at his last Temple service, retiring with his full salary by way of pension, and with the title, conferred upon him by the Benchers, of Honorary Organist to the Two Temples. Dr. Hopkins comes of a family of musicians. His uncle Edward, who formed the first regular band of the Scots Guards, after the return of the regiment from Paris, in 1815, was the father of J. L. Hopkins, of Cambridge,

and the grandfather of Mr. Lloyd, the eminent tenor. Hopkins's father was a singer and clarinetist, and he himself, in 1826, at the age of eight, became a choirboy at the Chapel Royal, St. James's. He sang at the coronation of William IV. in Westminster Abbey, and sixty-six years later he was a member of the voluntary choir which sang on the steps of St. Paul's Cathedral when Queen Victoria returned thanks on attaining her Diamond Jubilee. For half a century he has been a member of the Royal Society of Musicians and an Associate of the Philharmonic Society. He was one of the founders of the Royal College of Organists, and in 1882 he received from the Archbishop of Canterbury the honorary degree of Doctor of Music. Dr. Hopkins was President and a Fellow of the Guild of Organists (Incorporated). He was a devoted member and attended the Council meetings frequently, and took great interest in the work of the Guild. The funeral took place at Hampstead on February 9th. Many noted musicians attended and represented the institutions the gifted organist had been connected with. Dr. Hopkins was known amongst organists as the Father of the English Church Organists.

MR. HENRY WILLIS.

Mr. Henry Willis, the organ builder, died on the 11th February, in his eightieth year. Willis was the prince of organ builders. He introduced tubular pneumatics to this country, and thus revolutionised the touch of the organ. When King Edward VII., then Prince of Wales, recovered from typhoid fever in 1872, Willis was erecting a new organ in St. Paul's Cathedral, and it was not quite finished. The thanksgiving service had to be held, and so while Goss played the manuals, Willis, down below, played the pedals. He was a fine organ and double bass player. Yachting was his recreation. The new organ in the Colston Hall, Bristol, was one of his last great works, and he assisted in its erection last year.

VERDI.

With Verdi, who died of paralysis at Milan on the 26th February, there has passed away the last of the great masters of music who made the nineteenth century memorable in the art. Meyerbeer, Rossini, and Auber joined the majority thirty years or more ago. Bellini and Donizetti preceded them, while later on we lost Gounod, Wagner, and Ambrose Thomas. Verdi, however, was essentially an Italian of the Italians. His name is inseparably associated with patriotism and politics, as well as with the history of operatic art in the land of song; his influence, particularly in the early portion of the second half of the century, was very great.

THE REV. H. R. HAWEIS.

On January 29th the Rev. Hugh Reginald Haweis died. For some years he was Vicar of St James's, Marylebone. He will be remembered as an enthusiastic amateur violinist and writer on music, as well as a versatile man in other ways, and his popular lectures on music in London and many provincial towns, and also in America, have been well received. He was the author of three volumes on music, "Music and Morals," "My Musical Life," and "Old Violins," besides several other books. The Rev. H. R. Haweis was born at Egham, Surrey, on April 3rd, 1838, educated at Trinity College, Cambridge, and married a daughter of Mr. T. M. Joy, the artist, a lady who was herself respected as a competent art critic. On the Sunday previous to his death Mr. Haweis preached three sermons on the death of the Queen.

Odd Crotchets.

HONEYMOON.—A clergyman being very much pressed by a lady of his acquaintance to preach a sermon on the first Sunday after her marriage, complied; and chose the following passage in the Psalms for his text: "and let there be abundance of peace while the moon endureth."

—:O:—

In one church, when the bellows gave out, the parson got up and said:—"Brethren, the bellows have broken and the organist can't play. Let us therefore rise and sing 'Praise God from whom all blessings flow.'" Thus the parson.

In another church (in Dublin) a similar accident happened during the Psalms. An excited face was protruded from behind the organ, and a hoarse voice exclaimed:—"Sing like devils; the bellows is busted!" Thus the organ-blower.

—:O:—

Music sellers often have very good stories. One of them refers to a well-dressed man who entered the shop and asked for a "Te Deum." "By whom?" said the dealer. "Oh," replied the man, "I don't know. The one I saw began, 'We praise Thee, O God.' But please give me the best."

Sir Arthur Sullivan hugely enjoyed another music-seller's anecdote. A rather distinguished-looking gentleman went into a provincial music shop some years ago, shortly after the production of the opera, and asked for the "Mikado." The shopkeeper stared blankly. "Mikado Libretto," repeated the gentleman. But the shopkeeper sadly shook his head, exclaiming, "Me no speak Italiano."

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London and Provincial Notes

ROYAL ACADEMY OF MUSIC.—The competition for the Sauret Prize took place on Thursday, 21st March. The Examiners were Messrs. K. Ronay, Emile Sauret, and A. Simonetti (chairman), and the Prize awarded to Marjorie O. Hayward (a native of Greenwich). The Examiners highly commended Margaret S. Holloway, and commended Margaret Sutton.

—:O:—

LONDON.—THE VIRGIL CLAVIER SCHOOL OF PIANOFORTE TECHNIQUE.—A series of lectures, with recitals, have been given during the past month in several large towns, including Manchester, Bradford, Inverness, Clifton, Bolton, Cheltenham, &c. The Secretary, Mr. Albert Bate, has lectured on the Clavier method, and the pianoforte playing has been demonstrated by Miss Mary Carrington, Miss Winifred Johnson, and Mr. P. S. Cater. Great interest has been taken in these recitals, and they have been largely attended by Musicians, Teachers and Students.

The Teachers' Easter Holiday Session will commence on April 16th, when Mr. Emyln Evans, B.A., will give six lectures on the Virgil Clavier System at the Virgil Clavier School, London, W. All particulars may be had from the Secretary, Mr. Albert Bate.

The usual Good Friday Sacred Concert will take place at the Crystal Palace. The artistes engaged are Madame Medora Henson, Miss E. Palliser, Madame Clara Butt, Miss Ada Crossley, Mr. Ben Davies, Mr. Charles Saunders, and Mr. Santley.

—:O:—

BRISTOL.—A successful evening concert was given in the Parish Room, Somerville Road, on Monday, January 7th, 1901, by the St. Bartholomew's Choral Society. The principals were Miss Alice Boaden, Mr. Sydney A. Bennett, Miss Sylvia Tippet, Mr. Arthur Jupp. The programme consisted of St. John's Eve (*Cowen*) (an old English Idyll), and a pleasing Miscellaneous Selection. The accompanists were Miss McGregor, Mr. P. H. McGuire at the organ, and Mr. Arnold B. Gridley was the conductor.

On March 16th, Parker's Oratorio entitled "St. Christopher," was given by the Bristol Choral Society for the first time in England, at the Colston Hall, under the conductorship of Mr. Geo. Riseley. The artists engaged were:—Madame Emily Squire, Messrs. H. Beaumont and Andrew Black. The Oratorio is unique in its originality, resembling in many ways the musical style of Dvorak. It is full of dramatic force, but that is varied here and there by

music of a lighter and more airy character, which greatly adds to the beauty of the whole composition. Mr. Horatio Parker first came under the notice of the English public in 1899, when his "Hora Novissima" was performed for the first time at the Worcester Festival. He was born in Auburndale, Mass., of good family, his mother being especially an intellectual woman. He commenced his musical studies in this town, taking lessons from the leading local men, afterwards going to Munich where he remained four years studying at the Conservatoire. On returning, he was offered the vacancy as organist to Trinity Church, Boston, which he accepted and still holds at the present time.

The annual concert in aid of the Widows and Orphans of the G.W.R. was given in the Colston Hall, on Saturday evening, February 16th. Although the weather was very cold at an early hour a large crowd had gathered at the doors waiting for admission. As soon as the doors were opened the hall very soon filled, and a good number were very disappointed by being turned away. The following artists took part in the programme. Madame Alice Gomez (always a Bristol favourite), Mr. Herbert Grover, and Mr. Alexander Tucker, with Mr. G. Riseley at the organ, and Mr. Dinelli Skelding at the pianoforte; also the band of the Life Guards were engaged, but owing to the death of our late Sovereign the engagement was cancelled. The gap thus made was ably filled by the Society of Instrumentalists under the conductorship of Mr. Geo. Riseley. Great praise is due to Mr. Bawn, one of the companies foremen, who sold no fewer than £105 worth of tickets; if only all ticket sellers were so energetic, what a good time the poor concert giver would have.

—:O:—

BARNSTAPLE.—The first concert for the present season, and the first since the title was changed to "The Barnstaple Musical Festival Society," was given in the Music Hall on December 3rd. From every point of view it was a decided success. The Hall was crowded in every part. There had been nothing approaching it since the memorable performance of "The Golden Legend." The Barnstaple Musical Festival Society is an institution that a town many times the size of old Barum might well be proud of. The performance consisted of Coleridge-Taylor's "Hiawatha's Wedding Feast," and a miscellaneous selection. Madame Squire and Mr. H. Beaumont were the soloists. A new overture, "Frühling," the composition of Mr. R. E. Wiltshire, Mus.Bac., was given under the composer's bâton. Dr. Edwards conducted the Cantata and other items with his usual ability.

CHELTENHAM.—THE MUSICAL FESTIVAL SOCIETY.

—At a conversazione held on March 5th, at Bennington Hall, Mr. J. A. Matthews presented an almost unique programme. The first part consisted of compositions by past and present pupils of the Conductor (Mr. J. A. Matthews). In this, works by W. E. Bartlett, F.R.C.O.; G. A. A. West, F.R.C.O.; H. J. Taylor, F.R.C.O.; J. Sebastian Matthews, A. Mus. T.C. (London); Fanny Stephens; Rose Mesham, A. Mus. T.C. (London); Julia Vickers; J. Chas. Long, F.R.C.O.; Harry A. Matthews, A.Gld.O. (U.S.A.); and E. A. Dicks, F.R.C.O., were included, the performers being Mr. A. W. H. Hulbert, Miss Susan Harthy, Mrs. Gridley, Mr. C. Eynon Morgan, Mr. F. Willett, Mr. E. G. Woodward, and Mr. J. E. Teague. Then followed a small miscellaneous selection, embracing songs by Mr. E. Arnold, Miss Evelyn Creese, Mr. J. E. Bentley, and Miss Palmer, and a recitation by Miss Beard. After an overture on the pianofortes, Schubert's "Rosamond," the living pictures illustrating scenes from Longfellow's "Hiawatha," with Coleridge-Taylor's music, were given. The scenes selected were "Hiawatha's Wedding Feast" and "The Death of Minnehaha," joy and sorrow. During the rendering of the music the action was carried on in dumb show by a number of ladies and gentlemen and children, in Red Indian character, on a suitably prepared stage. Both the acting and the dresses were effective, and "the living pictures" tended greatly to explain the spirit of the music. Miss Gertrude Matthews's dances as Pau-Puk-Keewis were specially noteworthy. The soloists were Miss Susan Harthy, Mr. C. Eynon Morgan, and Mr. F. Willett. Mr. Eynon Morgan gave a refined rendering of the tender song, "Onaway! Awake, beloved!" and Mr. F. Willett gave Hiawatha's touching "Farewell to Minnehaha" at the close. The characters in the tableaux were taken as follow: Hiawatha, Mr. E. Arnold; Pau-Puk-Keewis, Miss Gertrude Matthews; Chibiabos, Mr. Critchley; Iagoo, Mr. McClellan; Minnehaha, Miss Florence Beard; Old Nokomis, Miss Carrick; wedding guests, Mr. Bartlett, Miss Lane, Miss Clarke, and Miss Gridley, and Indian children. The dances were arranged by Miss Ruddle. The evening closed with a tableau, song and chorus, "Auld Lang Syne," in which the solo was taken in approved Scotch style by Mr. Stanley Roberts. The following were the principal instrumentalists during the evening:—Pianists, Mr. A. W. H. Hulbert, Mr. J. A. Matthews, Miss Bowles, Miss Matthews, and Miss Bertha Shaw; organ, Mr. A. W. H. Hulbert; harmonium, Mr. A. G. Bloodworth; principal violins, Mr. E. G. Woodward and Mr. J. T. Teague. Mr. J. A. Matthews conducted throughout the evening. The entertainment was much enjoyed by a large audience.

The Musical Festival Society will give a grand County Festival performance of Gounod's sublime Trilogy "The Redemption," in the Winter Gardens on Tuesday evening, May 14th. As this event will be the most important musical function since the re-opening of this large building it is looked forward to with considerable interest. The Musical Festivals were instituted in Cheltenham in 1887 (Jubilee year), by the conductor, Mr. J. A. Matthews, and one has taken place frequently since that date, sometimes with upwards of 500 performers. On the next occasion 300 performers will occupy the orchestra. The band will number about 80 players, and will include many of the leading orchestral musicians of the Midlands. The principal singers will be Madame Medora Henson, Miss Emily Foxcroft, Mr. James Gawthrop, Mr. Mandeno Jackson, Mr. Henry Sunman, and Mr. Charles Knowles. Miss Susan Harthy and Miss Fanny Stephens will also assist. The arrangements will include 1,000 Shilling seats. The plans of numbered seats are at Messrs. Westley and Co's. Library, the Promenade.

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DOVER.—The Committee of the Dover Choral Union have decided to institute a Triennial Musical Festival in Dover, the first of which it is proposed to hold on May 1st next. Two performances will be held on the date mentioned. In the afternoon, Sullivan's famous cantata, "The Golden Legend" will form part of the programme. A new orchestral work has been promised by Mr. B. Luard Selby (the new organist of Rochester Cathedral), who will conduct his work. In the evening, the programme will include Sir Frederick Bridge's "Ballad of the Clampherdown," (conducted by the composer), Coleridge-Taylor's popular "Hiawatha's Wedding Feast," and a miscellaneous selection. Mr. H. C. Perrin (Canterbury Cathedral), and Dr. E. J. Bellerby (Margate), have each promised to write a short choral work expressly for the occasion. A new orchestral suite, by Mr. H. J. Taylor, F.R.C.O., will also have a first public performance. The Dover musical festival will, we believe, be the first of the kind in Kent, and we trust it will be the pioneer of greater things in the county. Mr. H. J. Taylor, F.R.C.O., will be the conductor of this musical enterprise.

Sir Oakeley's re-written lines on Chopin's Funeral March have been graciously acknowledged by His Majesty and by the Kaiser. The latter accepting also "Evening and Morning" "Comes at times" with MS., German translations.

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EVESHAM.—On Wednesday evening, March 20th, the Choral Society gave a performance of

Mendelssohn's Oratorio "St. Paul," in All Saints' Church, kindly permitted by the Vicar (the Rev. J. M. Walker, M.A.) The chorus and band numbered upwards of 100. The directors, Miss A. Gill-Smith and Miss Myra Taylor, must be heartily congratulated on the success of this event. The choir, consisting of two divisions, were brought together for the first time on this occasion. The Oratorio was conducted by Mr. J. A. Matthews, F.Gld.O. (Cheltenham), and an efficient band was led by Mr. J. W. Austin. Mr. A. W. H. Hulbert was at the organ, and rendered good assistance. Of the soloists little need be said other than praise, for throughout the Oratorio an artistic and effective rendering of the recitatives and solos was given. Miss Annie Gill-Smith (soprano), Miss Myra Taylor (contralto), Mr. Albert Collins (tenor), and Mr. Henry Sunman (bass), both of Oxford Cathedral, were the soloists, and from each a thorough appreciation of the text was manifest. The choruses were sung with spirit, and the chorales, in particular, with fine effect. The Evesham choir suffers like all other musical bodies, a weakness in the tenor ranks, but the limited number of tenors made the most of their voices and deserve commendation. The Evesham Choral Society is an enthusiastic and a promising institution, and may, with confidence, take any of the great works in hand for future performance. Before and after the Oratorio a short service of prayers and sentences, including the favourite hymn "O God our Help in ages past" (to St. Ann's tune) was most effectively rendered. The Vicar intoned the priest's part. A collection was made during the singing of the hymn in aid of the expenses. If there is any balance it will be devoted to local charities. This notable service was greatly enjoyed by the large and reverent congregation, which filled the Church in every part.

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EXETER.—On December 14th the Oratorio Society, conducted by Dr. Edwards, gave an excellent performance of "The Ascension" (Dr. Edwards), and a miscellaneous selection. In the evening "The Messiah" was given to a crowded audience. The soloists were: Madame Emily Squire (soprano), Miss Fanny Emerson (contralto), Mr. Reginald Brophy (tenor), and Mr. W. Llewellyn (bass). Mr. Vinnecombe was at the grand organ at both performances, Mr. R. Ball, L.R.A.M., led the orchestra.

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GLOUCESTER.—Mr. Joseph Woodward gave a concert in the Guild Hall, on February 18th. The programme was well carried out by Mrs. Bessie Dallimore, Mr. C. Woodward, Mr. Joseph Woodward, Mr. Percy Hall, Mr. Leonard Mott, and Mr.

Tom Woodward. The 'cello playing of Mr. P. Hall, and Mr. L. Mott's pianoforte solos were much enjoyed. Mrs. Bessie Dallimore and Mr. C. Woodward sang with success, and Mr. Joseph Woodward gave an excellent performance of violin solos by Godard and Brahms.

The Orpheus Society's Concert on New Year's night was a great success under Mr. A. H. Brewer's bâton. The programme contained no less than nine glees and part songs by various composers: songs sung by Miss C. Gleeson-White and 'cello solos by Miss Mukle. This made up a nice New Year's feast, which was greatly relished by the audience. Mr. C. Lee Williams "My true love," and "Encouragement to a lover," were special favourites. The conductor's contributions "A ballad when at Sea," and "Love's Philosophy" were also marked features. Sir Hubert Parry's "Weep no more," and "When lovers meet again" were also in the programme. The quotations from Shakespeare's works, printed on the artistic programme caused much amusement to the audience.

The Choral Society gave the Second Concert of the season in the Shire Hall on February 26th, when "The Last Judgment," *Spohr*, and the Cantata "O sing unto the Lord," the composition of Mr. A. H. Brewer were rendered with a band and chorus numbering upwards of 200 performers. The principal vocalists were Miss Norah Newport, Miss Murray-Browne, Mr. George Brierley, and Mr. A. F. Ferguson. Mr. E. G. Woodward was the principal violinist, and Mr. Brewer conducted as usual.

The dates fixed for the Triennial Musical Festival are September 8th, 10th, 11th, 12th and 13th. The programme is not yet complete. The artists are not all engaged. It is expected that Madame Albani will be on the list. The local choir has commenced practice under Mr. A. H. Brewer, who will be conductor-in-chief of the Festival.

The last of the free monthly recitals was held in the Cathedral on March 21st. There was a large congregation. A varied programme with a band and chorus gave selections from the Oratorios and other sacred works. The soloists were Miss Hayward and Mr. P. Grey. Herr Lehman gave a 'cello solo. Mr. Ivor Morgan, F.R.C.O., was at the organ, and Mr. A. H. Brewer conducted as usual. A collection was made towards the expenses of these monthly recitals. 2,958 coins were contributed amounting to £14 18s. 8d. Gloucester recital goers do not show much sympathy in this direction.

The annual concert of the Instrumental Society conducted by Mr. E. G. Woodward, will take

place in the Guild Hall, on Wednesday, April 17th. The programme is highly interesting. Mendelssohn's Concerto (E minor) will be represented by the first movement, played by Miss Weaver (pupil of the conductor). Miss Bessie Woodward will sing two songs, and Mr. Percy Lewis will play 'cello solos. Compositions by Mozart, Weber and Berlioz will also be performed by the band which will number upwards of 50 performers.

OXFORD.—DR. JAMES TAYLOR MEMORIAL.—Our readers, we are sure, will be glad to be assured that the above memorial has reached very considerable proportions. The subscription list is a large and important one, including all the best Oxford musicians as well as a number from outside, so that the education in its completeness of Dr. Taylor's son at the Royal College is now assured. We hope he will follow in the able and worthy footsteps of his father, and be as conspicuous a musician.

TREDEGAR.—At a "Sullivan Evening," held at Tredegar, on December 27th, an able paper on the "Life and works of the Composers," was given by Miss R. E. Herbert, I.S.M.

TRINITY COLLEGE LONDON.—The Half-yearly Higher Examinations will take place at the College, on July 22nd. The last day of entry is June 22nd. Particulars may be had from the Secretary, Trinity College, W.

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About Artists.

Dr. Wilson is appointed organist of Ely Cathedral. He was organist of St. Asaph's.

Mr. H. J. Taylor, F.R.C.O., has been appointed conductor of the Tonbridge Musical Society.

Mr. J. Sebastian Matthews, A.Mus.T.C.L., organist of St. Stephen's, Boston, U.S.A., has been elected organist and choirmaster of St. Peter's Episcopal Church, Morristown, New Jersey, U.S.A.

Dr. Charles W. Pearce is pleading for a greater use of Samuel Wesley's organ compositions. There are two books of this noted composer's works recently published by Weekes and Co., containing some fine compositions.

The King has conferred the Royal Victorian Order on Lieut. G. J. Miller, Mus.Bac., Cantab, bandmaster of the Royal Marines, Portsmouth Division.

Sir Hubert Parry has gone abroad for a few weeks rest and change, and will return to his duties in the summer term. There is truth in the announcement that Sir Hubert has resigned the directorship of the Royal College of Music.

Mr. H. C. Perrin, Mus.Bac., organist of Canterbury Cathedral, has been presented with a handsome ivory bâton with chased silver bands, by the members of the Cathedral Auxiliary Choir.

Eduard Strauss has retired into private life. He is 66 years old. His place as director of the music at the Court balls in Vienna has been taken by his son Johann.

Professor James Higgs, who has been Director of Examinations for many years at Trinity College, London, has had the degree of Mus.Doc. *honoris causa* conferred upon him by the Archbishop of Canterbury.

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